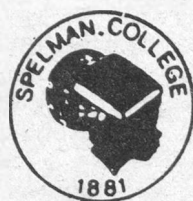


SPELMAN



THE VOICE
OF BLACK WOMANHOOD

SPOTLIGHT



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Will There Be?

Sororities On Spelman's Campus?

by Avy Long

Over the past four or five years, the issue of establishing sororities on this campus has been more and more emphasized. The most recent official action taken on this issue was a forum held January 17 of this year in the Fine Arts Building with Dr. Pauline Drake, director of the Institute for Teaching and Learning and associate professor of education, acting as moderator. The purpose of this forum was to give the faculty some idea as to how students feel about the issue. The faculty, in turn, would use the feedback received from the students to make a recommendation to the administrative committee which would make a recommendation to Dr. Stewart.

At this forum students were invited to give pro or con statements, not neutral, on the question of the establishments of campus chapters of sororities. Faculty members made remarks about the es-

tablishment of campus chapters as well as the present appearance of sororities on campus.

"The sorority as it functions now is detrimental to the academic climate. It undermines the main purpose

for which the students are here. They do not follow guidelines established by the national organizations, but instead, the whims and foolish ideas of individual personalities," said Dr. Joyce Johnson, professor of music.

professor of nutrition and director of the Biochemistry/Nutrition Program, asked the faculty and student body to consider the responsibilities and commitments involved in the presence of chapters on campus before making a decision. She feels that at this time the college does not have the adequate facilities to accommodate sororities—such as sorority rooms.

The prevailing opinion of the student body at the forum was pro sororities on campus.

Some faculty members felt that the presence of sororities on campus would improve students' grades. Others were concerned about advisors finding enough time to dedicate to the sororities, and the possibility of discriminating against students who could not financially afford to pledge in a sorority. Neither faculty nor student body attendance was very high at this forum. The following are some opinions of various students and teachers concerning sororities:

"People who are not active in a sorority have formulated negative opinions about them because they do not know exactly what goes on inside of a sorority."

In their existing form, "some acts of sororities are ridiculous and impair students' abilities to function in the classroom."

"The argument in the past was that Spelman was too small to handle all these organizations, but that is not the case now."

"Spelman is always talking about the money it needs. Sororities would bring money to the campus."

"Since there will always be discrepancies wherever there are women, we may as well have sororities."

In the fall of 1977 the Board of Trustees asked Dr. Stewart to discuss the issue with the administration and faculty. Recommendations from the faculty and the administrative committee have been made to Dr. Stewart who will make an announcement of the decision of the college soon.

Freshmen Seek Unity

by Sharon Covington

Through misconceptions, stereotypes and outright lies, the Atlanta University Center (AUC) Colleges have existed in the heat of intense rivalry. The intensity of the competition has caused dissention to spread rapidly like a cancer, eating away at the ties that bind us. It is ironic that four black institutions can be so close in location, but so distant in kinship. Compelled by these reasons and others, the freshman officers from all of the AUC colleges put their heads together and have arrived at a very timely effort towards a solution: Atlanta University Center Unity Week.

"AUC Unity Week will be a variety of events, designed exclusively for the purpose of unifying the entire center and will hopefully include something for everyone," stated Clark College's Donna Witherspoon.

"The purpose," added Tony Dawson of Morehouse College, "is to begin to develop unity at an early stage, to pull together all of the AUC students as one."

"As for the idea of Unity Week," replied David Ferguson, also

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Photo by K.F. Hodges - Ly Bensons

Anthony Hawkins has become quite a celebrity within the Atlanta University Center. He was most recently heard at the opening of the Spelmolette Discotech. He has the women oohing and ahing every time he opens his mouth to let out one of his seemingly magical notes of song. For more on the man with the beautiful vocal cords see page 4.

WCLK/WSTB Bump Heads For Power

by Pamela James

Radio station WCLK of Clark College has put in an application for higher wattage with the Federal Communications Commission. This wattage proposal is for an increase from 54 to 3400 watts of power, enabling WCLK to expand their listening audience to the Georgia-Alabama state line, or about eight to twelve miles more in signal distance.

Presently, the application submitted by WCLK is on hold because of another application submitted by Southern Tech's radio station WSTB in Marietta, Georgia. According to J.D. Wise, general manager at radio station WSTB, the school has an AM station which serves the campus area, but filed for the FM station in order to reach an audience outside of Marietta.

The conflict comes because WCLK filed for channel 220 and WSTB for channel 219. According to WCLK, Southern Tech claims that an increase in power for WCLK would interfere with the radio station's channel signals. Wise maintains that the only way "to get through to a solution is for the administrations of both schools to sit down at a

conference table and say 'let's both try to look at what we've got.'"

According to Wise, some concessions have to be made on someone's part. He said that WSTB could amend their application and shoot for a new channel. Or, perhaps WCLK could not go to full power. Other alternatives could be determined and discussed according to Wise.

Gary Flannigan, station manager and program director of WCLK said the radio station has made many new modifications in their programming. According to him, the station is attempting to incorporate more structure into their programming. He says that they are "maintaining their commitment to jazz programming, but also making commitment to our education license." Flannigan says that they are structuring their programming where listeners might learn something from the music they play.

The station manager also said that they are using more "innovative programming to

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EDITORIAL



By Robyn D. Mahone

The Spelman Student Government Association plays an important role in the life of the college, as any student government association should. It is the SSGA that plans your social activities for the year. It is the SSGA that, as stated in the **Student Handbook**, strongly influences how your resident life and supportive services will function. It is the SSGA that coordinates all student organizations and makes sure that they get the monies allotted them, and will help such organizations with their activities in the interest of the entire student body if necessary.

In summation, the SSGA exists in order to provide a practical and well-ordered framework within which the real purpose for which we have come to college may be achieved, as stated in the **Handbook**.

Another one of the most important functions of the SSGA is to acknowledge legitimate student grievances and take some form of action. Whether it's a teacher who says at the beginning of the semester that she/he will fail you no matter what, or the existence of anything we term as being unsatisfactory, it is the SSGA's responsibility to look into it and see what can be done.

I bring all of this up because there are some students here who do not seem to know or understand this. There are some students who will raise all kinds of ruckus among themselves, band together and decide to take action without even approaching the SSGA with their grievances, who would then present them before the entire student body getting all possible feedback from us.

As I am writing this editorial it is four days before the student body meeting. Students usually make poor showings at such meetings. This one concerns the meal plan. I hope that I can say afterwards that the meeting was well attended and positive things came of it. I hope that I can say that the students know what they want and will get it.

If, after we have come to our conclusions and present them to the administration and the administration does not recognize them, then it is time to make another move.

Farrah-Fawcett Look Sported

Dear Editor:

I have noticed that the nameplate of the Spelman **Spotlight** has a picture of a woman wearing her hair in the afro style. The nameplate exhibits the attitude of blacks during the late 1960's when the purpose of the afro was identity: Identity with the changing attitudes of blacks across the country, particularly the students who began wearing huge afros. The bigger the afro, the more the black identity. This was found not only at Spelman, but also at Morehouse where the men were also sporting large afros.

The issue I would like to raise in this letter is not the question of whether the afro is indicative of blackness, but whether the afro is a valid symbol of blackness in this day and age.

Many blacks, both women and men, have turned away from the afro-hairstyle. It's gotten to the point that one may walk down the street and see black women sporting the Farrah Fawcett look and black men have been caught up in what **Players Magazine** calls the "Kojak Factor." This

is fine and well. However, the Spelman **Spotlight**, the voice of black womanhood still depicts the women which it represents as having an afro. Is it possible that this is now an invalid symbol of the black woman? Granted, it is almost necessary to use the afro on the nameplate because it is seemingly the only feature of blackness on the woman in the picture. Due to the lack of any indication of pigmentation, or other outstanding black features, if you removed the afro, it is possible that the picture would not readily identify the woman as being black.

If the afro is a symbol of black womanhood, why is it rejected by many Spelmanites in their actual lifestyle? While the afro may or not be associated with the blackness of the individual, it seems that the departure of the afro look by both black women and black men is possibly an emulation of our white counterparts.

I would appreciate hearing your views and opinions on this issue.

Yours in blackness,
Claude A. Ford, Jr.

by Pamela James

The question of sororities on campus is not alien to our community. But it is not a question which can be answered with a simple "yes or no." There are two sides to every story which must be listened to in order to come up with a just solution.

Those who are against the campus chartering of sororities are afraid that this would tear down the sisterhood of Spelman women. They see sororities as an organization of women who infringe on the rights of others, especially during the pledging process. They see this type of organization as destructive to academic pursuits as well as to the human body and personality. In total, they view sororities as a negative organization on campus.

On the other hand, there are those who view sororities as a positive force in an individual's life and beneficial to the academic community as well. Sororities provide scholarship, leadership training, social exchanges and life-long friendships, according to them.

It is my contention that the main problem which plagues the decision-making process concerning sororities is not so much the question of sororities on campus, as much as it is the regulation of sorority activity as it functions on campus. There is not one of us who can really say that they have no



Pamela James

need to belong; all of us have a need to belong to some form of a primary or close peer-group.

Sororities can provide this function. Moreover, there are many women here, whose parents are members of greek letter organizations, who would like to carry on the family tradition. Also, there are many women here on campus who are searching for a viable outlet of expression which might only be found when coming in close contact with others who share particular goals and ideas. A sorority can certainly provide this function as well.

It must be the goal of Spelman to do what they think is right concerning the matter of sororities on campus. But they should not overlook those who are actual members of sororities on the campus now. All of the sororities are represented in our enrollment.

If Spelman's administration is concerned about the effect of pledging a sorority upon a student's academic life (they

are entitled to be, since this is why we come to college), they must realize a hard fact; that those who want to belong to a sorority will find a way regardless of the sentiments of the administration. They too feel that they should have a freedom of choice to join a sorority if they so desire.

The point I want to express is this: if the administration should decide to let sororities function on campus, they are going to have to invoke stringent rules to make sure that the welfare of the students comes first. However, if they do not decide to let sororities come on campus, then everyone must obey that rule, without exception.

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Editor's Reply

Dear Mr. Ford,

You are right. The afro was, in the 1960's especially, a symbol of pride in one's natural black self. Although the afro has lost some of its significance through the years, I think it still holds some of the same positive connotations.

One of the benefits derived from the use of the afro in the nameplate is this: the afro is still perceived as being largely characteristic of our race (not just black womanhood). Consequently, an afro is an easy way to identify someone of our race when dealing with black ink on white paper.

However, this benefit is not the reason why the **Spotlight** nameplate survives the sixties. I happen to like it and think it is attractive in appearance, which is the way a nameplate should look. Up until now I have heard no complaints about it, thus, I see no

reason to change it.

You say that if the afro were removed it is possible that the picture would not readily identify the woman as being black. It is possible. It is possible that she could be mistaken for a white woman with African blood because the nose and lips of the woman pictured, I think, are very much characteristic of a woman of African descent.

Why is the afro "rejected", as you say, by many Spelmanites? I cannot answer that for my sisters and will not attempt to since there are so many possibilities, from "what difference does a hairstyle make" to "I can't get my hair that way." I would like to say this: in this troubled world of ours racism and sexism are certainly problems. It would be ridiculous to add "hairism" to the list. Our energies could be better spent.

Thank you for writing.

Robyn D. Mahone
Editor-in-Chief



Dr. Baldwin W. Burroughs
Winner of 1978 Governor's Award in the Arts

Burroughs Honored For Work With Theatre

Dr. Baldwin W. Burroughs, professor of drama and chairman emeritus of the Spelman College department of drama, is one of the nine 1978 Governor's Awards in the Arts winners. Governor George Busbee presented the award at ceremonies at Symphony Hall in the Atlanta Memorial Arts Center on February 7th.

The Governor's Awards are presented annually to individuals and organizations that have made outstanding contributions to the arts in Georgia.

Dr. Burroughs began his tenure at Spelman College in 1972. Under his direction, the Morehouse-Spelman Players and the Atlanta University Summer Theatre made significant contributions to theatre in Atlanta.

He was instrumental in ob-

taining funds for the construction of the John D. Rockefeller, Jr. Fine Arts Building and began the production of children's plays, which are open to all elementary schools in the Southwest Atlanta community. He studied at Yale; Stratford-on-Avon, England; and Paris, France. He served as visiting professor of drama at the University of Ghana and is a scholar of West and East African theatre.

In addition to the awards presentation on February 7, there was entertainment featuring the Morehouse College Glee Club, the Atlanta Symphony Brass Quintet, the Li'l General Cloggers of Kennesaw, the Albany State College Faculty Jazz Quartet, the Savannah Ballet, and the piano duo of Artemisia Thevaos and Lydia Porror of Augusta.

WCLK/WSTB Bump Heads

Continued from page 1

give students a more functional position in radio." Flannigan went on to assert that they want to get away from the concept of just using Mass Communications students. "This is a training facility even if they have no classroom theory." Consequently, Flannigan sees the station as a place where practical experience, even where no actual classroom theory has been amassed. Thus, this would provide freshmen, for example, who have not attained classroom theory, the chance to get involved with the station on some level. This would also provide other students, who are communication majors the chance to get involved with the radio station if they have something constructive to offer the radio station in terms of wanting to really learn about radio.

With an increase in power, according to Flannigan, WCLK will have a "tremendous effect on this market." WCLK is the only progressive jazz station in this area on FM.

Moreover, since they are an educational unit of a college, they are not plagued with commercials; therefore, they can be more innovative in their programming concept. "We like to think of ourselves as a listening alternative, but an alternative to T.V. as well," says Flannigan.

Among the innovations offered by WCLK, in the form of innovative programming, include a soap opera, "Down Here on the Ground," which will start again in February, "Return to Vaudeville", a late night program for adult listeners, which would include the performances of Moms Mabley, Pigmeat Marham, and others, and "Esoterically Yours", a program of poetry.

The Atlanta University Center and the Atlanta community as well can aid in WCLK's application process by writing letters to the station so that they may let the Federal Communications Commission know that WCLK's listening community supports their efforts.

Why Do We Celebrate Black History?

by Robyn D. Mahone

The national observance of Black History Month has been designated for the month of February by the Association for the Study of Afro-American Life and History. This year will mark the 52nd annual observance.

A black scholar, Dr. Carter Woodson, initiated a drive to institutionalize Black History Week established in 1926. Dr. Woodson was also founder of the Association for the Study of Negro Life and History established in 1915. He founded the *Journal of Negro History* in 1916 and the *Negro History Bulletin* in 1937.

The purpose of Negro History Week was not to be a one week cram course or survey of African-American history. Nor was it to be one week out of the year when we recognized the fact that we have a history. It was to be an observance of a culmination of study of our people throughout the year.

The *Negro History Bulletin* was born as a result

of the first Black History Week celebration. The very first issue was devoted to the history of people of African descent in America. The *Bulletin* made some mention of achievements in other lands and was published in the usual narrative form of history. Feature stories dramatizing outstanding events and movements could also be found in the first issue of the *Bulletin*.

"... the Association's life has done more than furnish a background for racial pride. In two respects the Association has made contributions to scientific history by bringing the light of scholarly research to bear upon the Negro," wrote W.B. Hesseltine in the *Journal of Negro History*, volume 25, 1940.

"It has forced a reconsideration and a consequent revision of the other concepts of the Negro's role in American History, and it has furnished the best examination of the

interrelations between history and sociology," Hesseltine continued.

Why do we celebrate Black History Month? It instills a sense of pride, inspiration and motivation among the young and old. It tells us where we came from, what part we played in building America and in shaping the world. We learn those facts which many writers of history for school publications omitted as a result of prejudice or ignorance. Texts which, as Hesseltine put it, "cease to become histories but become propaganda."

There is so much many do not know about their past. Sometimes knowledge is just a block away, located in a special collections room in some libraries where we go only if we have to do a special report of some kind. Wouldn't it be truly positive if every day this month we tried to learn at least one new thing about the history of our people?

'You Can't Blame Racism'

by Malrey Head

The editor of *First World* magazine, speaking at Clark College on Jan. 27, said that communications is essential; it is important for black people.

Hoyt Fuller spoke in Davage Auditorium to a small gathering of Atlanta University Center students. He said that "students are in communications because they have something to say. It means that you know something."

For black students in communications it is important to be prepared. There is a tight job market and without the groundwork it is difficult to get a job. When you're not prepared, if you don't get the job, you can't blame racism, he said.

Fuller said that when it's time to demonstrate what you can do, if you can't, "you can only blame yourself."

Fuller believes that preparation is even more important if you're working in the white media. With a job in the white media, such as television or radio, reporters are generally well paid. A person may feel that he's "made it". But he has no control over what he says, he said.

Important information from a black point of view is filtered, Fuller said. Although communicators are trained in objectivity, "true objectivity doesn't exist," said Fuller.

Today in Africa, all the information gathered is by white reporters, from white perspectives, he said. All information

is filtered through a sensibility not sympathetic to what's going on there," Fuller said.

Many blacks work in the white media. This is the present dilemma at many black publications, he said. Fuller stated that working in the black media means less money. But black communicators must accept their responsibility. He said that if blacks work in the black media, it must be out of a sense of commitment. Black communicators have a responsibility to influence the reporting and presenting of information.

Fuller, who established *First World*, has worked on other publications such as *Black World* and *Ebony*.

This Month In Spelman's History

February
1939

Among the courses offered was Black History, each taught by a faculty member of either Spelman, Morehouse or Atlanta University. Dr. W.E.B. DuBois conducted a course called "African Background". "The Negro in North America" was taught by Spelman history professor Mrs. Margaret Nabrit Curry for whom our special collections is named.

1947

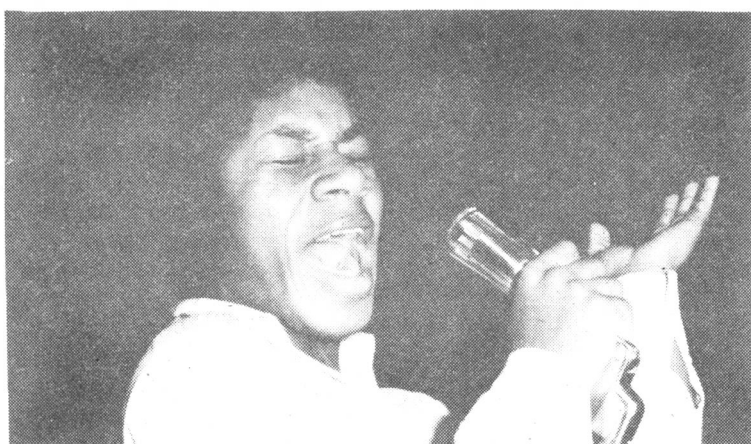
Langston Hughes, internationally known poet and short story writer was a visiting professor of creative literature at Atlanta University for the second semester.

1959

Speaking in connection with the observance of National Negro History Week, Dr. Edward F. Sweat, professor of history, Clark College, told the Spelman family of the conditions in the early days of public schools in the south which led to the conflicts of

59

Motown May Come To Morehouse



Anthony Hawkins at the MLK Rally
Photo by K.F. Hodges - Ly Bensons

by Valita Sellers

Since the moment Anthony Hawkins sang his first note during the freshman week activities, he has captured the hearts of hundreds around the Atlanta University Center with his superb singing ability. Along with many fans, Hawkins has also captured a possible five year contract with Motown Recording Studios.

Daryle Oliver of Taurus Productions Inc. was among the overwhelmed audience at the freshmen talent show this past August when he heard Hawkins sing for the first

time. It was through Oliver that Hawkins obtained his connections with Motown. He is now in the waiting process for the contract, but says, "Singing is just an alternative." Hawkins' main ambition is to become a lawyer.

A freshman political science major at Morehouse College from New Brunswick, N.J., Hawkins has been singing since he was four years old. Like many well-known singers he began singing in church and his musical interest and talent have grown with him. His entire family, consisting of nine children, is musically inclined. Music has always been

a part of his life, and from the looks of things, it always will be.

In addition to singing, Hawkins modestly admits to playing the piano and the drums. With such a fascinating future obviously awaiting, questions might arise as to whether or not Hawkins will remain at Morehouse when he signs the contract. The answer: "Yes, if the Blackbyrds can do it, then so can I. More than anything else, I want to get my degree. Whatever else comes is secondary."

Despite popular opinion, Hawkins feels that he still has a lot of developing to do, and a long, long way to go. He wants to master the technical aspects of music such as music reading and the mechanics of recording. He contends that after he does this he'll be well on his way, because the natural talent is already there. He also wants to write some of his own lyrics for songs.

Hawkins takes his popularity with a quiet smile and fits in perfectly with his easy-going manner. His philosophy about it all is to "acknowledge it for what it is and not let it get out of

proportion." However, there are still some surprises that even Hawkins finds difficult to take calmly.

One of them occurred during the Martin Luther King Jr. Youth Rally. Hawkins had asked to be a participant in the program because he wanted to dedicate a song in memory of Dr. King. He was finally put in the program because of a shortage of performers. His surprise came when he saw the famous Ms. Stephanie Mills' (of the Broadway production of "The Wiz") reaction to his singing. She appeared thoroughly fascinated and she quite enthusiastically showed it. Hawkins and Ms. Mills did a duet that brought them thunderous applause and pleas for an encore.

"I feel very complimented and privileged to have had an opportunity to sing with Ms. Mills," states Hawkins. Along with Ms. Mills, Hawkins has met such well-known groups and personalities as Earth, Wind & Fire; The Commodores; Rose Royce; Norman Connors, and James Carmichael, who is a Motown producer. Hawkins says that he is inspired by all of these people, but it is music itself

that motivates him. It is his favorite method of expression and he "can relate to it."

Some of Hawkins' favorite performers are Stevie Wonder, George Benson, Donny Hathaway, and Ms. Deniece Williams. Although he has a style all his own, he said that he borrows techniques from all of these artists.

From wherever he gets his style, it certainly is a good one. It has made him the recipient of the 1976 Duke Ellington Music Award in New Jersey, the Jersey State Art Festival Awardee for three years, and the 1972 finalist in the Jersey State Talent Expo.

No one will be surprised to hear that Tony Hawkins has a sky-rocketing singing career; in fact, everyone is anticipating it. Certainly his strong determination and super talent will take him far, but his beautiful attitude will take him the farthest.

He said, "I appreciate the response I get from everyone and I hope I can remain worthy of the same. I'll try to stay the same as a person, never forgetting that the people you meet on the way up, are the ones you'll meet on the way down."

Fly Spelman Fly

by Anne Thomas
Advisor to the Spotlight

I strongly support the concept of black women becoming actively involved in the aviation industry. General aviation is by far the largest component of the aviation industry. Hundreds of thousands of private pilots,

flying small aircraft, pour millions of dollars in this industry each year. A minute number of females are involved in this area and only a handful of black women are currently licensed pilots in the world. I am pleased that I have had the opportunity to become the first black woman in Georgia's history to receive a private pilot's license. As a result of my involvement in this area, I have become aware of the tremendous employment opportunities available to black women.

A recent Federal Aviation Administration publication documented that the demands for utilizing the aviation in-

dustry will continue to increase significantly during the next several decades. Georgia State University has also recognized this trend and has initiated a program in Aviation Administration.

Atlanta Hartsfield International Airport is expanding its physical facilities to meet the needs, while Delta Airlines prepares to begin its non-stop flights to London. Indeed the aviation industry is expanding at an unprecedented rate.

The aviation industry employs pilots (of course), stewards and stewardesses. However, the vast majority of its employees are lawyers, medical personnel, engineers, computer technicians and programmers, receptionists,

marketing analysts, dieticians and a host of other professionals trained in a variety of fields. Obviously, the aviation industry provides immense employment opportunities for those who are prepared to occupy those positions.

I suggest that Spelman students familiarize themselves with the field of aviation and the aviation industry. I have access to a large variety of aviation-related materials and would be more than happy to share this information with all interested students. Please contact me at your earliest convenience.

Problems Drinking Milk? Read This.

by Alise Jones

Do you often have stomachaches after drinking milk? Or do you often encounter diarrhea after drinking milk?

The laxative effect of milk, especially the carbohydrate sugar known as lactose, has caused some problems for black people and orientals in particular. This problem is actually a condition due to carbohydrate intolerance, and more specifically in this case lactose intolerance.

What actually happens is that the following the ingestion of lactose, contained in milk and milk products, the body does not digest the milk sugar lactose. This is due to the fact that the disaccharide (C-12/H-22/O-11) lactose requires an enzyme called lactase to break it down into two simple sugars, monosaccharides galactose and glucose. These monosaccharides are then ready to be utilized by the body. However, an individual who is lactose intolerant is missing this specific lactase enzyme necessary for hydrolysis. The deficiency of lactase is the most frequently reported isolated enzyme deficiency.

Researchers have found that disaccharide intolerance occurs in infants and adults as a primary, inherited enzyme defect, or as an acquired defect

secondary to other diseases of the small intestine. Some individuals have been reported to lose the ability to digest lactose at approximately four years old, whereas others develop it later. As a result of this defect, symptoms arise such as bloating, abdominal discomfort, nausea and vomiting.

Lactose intolerance can be rather serious in that "lactose increases the absorption of calcium and phosphorus from the intestinal tract, favors the absorption of some B-complex vitamins and provides a medium for the growth of favorable bacteria. It is important to remember that milk and milk products contain important nutrients such as protein, fat, carbohydrate, calcium, iron, vitamin A, vitamin D, thiamine, riboflavin, niacin, ascorbic acid and several other minerals essential for normal growth and development.

If you really like milk, it would be wise for you to explore other sources. For instance, calcium is also available in oysters, salmon, spinach, mustard, greens, broccoli, dried beans, cabbage, eggs, squash and turnips. Vitamin A can be obtained from such vegetables as beets, carrots, onions, green peas and pumpkin. Riboflavin, another

constituent of milk is contained in most meats. Now, an eight ounce glass of milk contains 12 grams carbohydrates, 8 grams protein, 10 grams fat and 170 calories. So, it really isn't difficult to obtain the proper amounts of these nutrients in other foods.

If you feel that you have trouble digesting milk and or milk products you may need to see your physician. Describe to him the nature of your problem and ask him if a lactose tolerance test would be recommended.

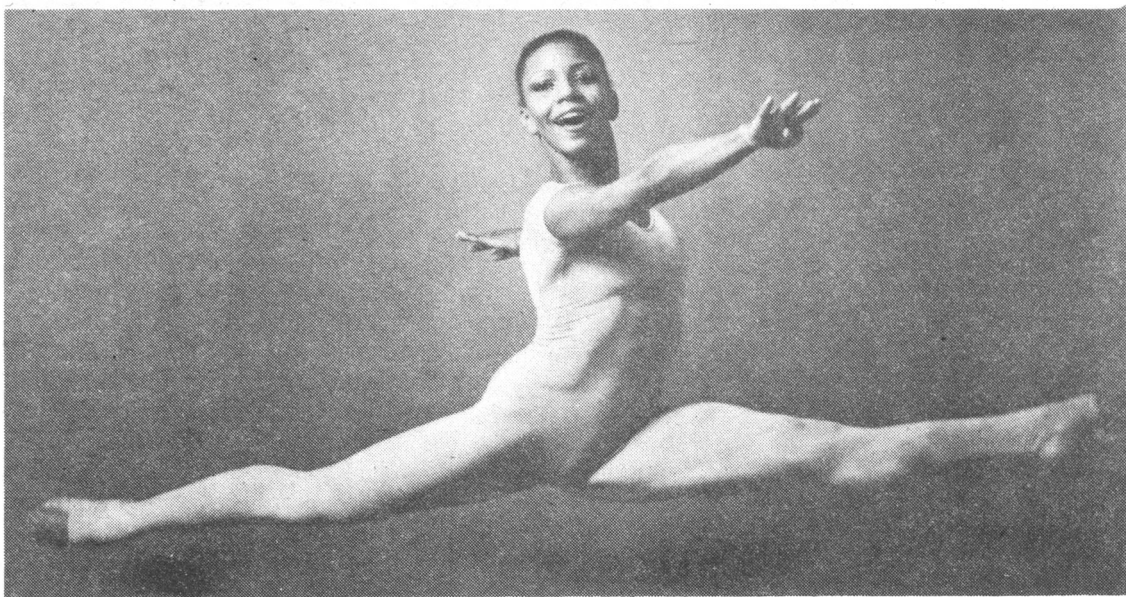
Morehouse Jazz

Morehouse Director of Bands, Mr. Roderick Smith, has announced a most outstanding array of events, lectures, and concerts for the 1978 Jazz Festival to be held at the College. All sessions are open to the public. There is no charge for admission.

The Festival this year is funded by the Bureau of Cultural Affairs of the City of Atlanta. Mr. Roderick Smith is producing the programs.

The schedule is as follows:
Monday, February 6, 8:00 p.m. - Concert in Sale Hall Chapel: Life Force

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Being Successful:**'Having People Like My Dancing'****Ms. Linda Spriggs In Action****by Nancy West**

"When I was a little girl, I'd put music on and dance for everyone. During the Christmas season, my mother's friends would come over and watch me dance," expressed the petite Ms. Linda Spriggs on her encounters with dance of the first kind.

Linda had been Artist in Residence from January 9th to January 21st, teaching master classes in ballet, modern, jazz and ethnic dances. Linda specializes in ballet and modern dance.

She stated that her main goal in teaching the master classes was to structure each class so that they would interrelate with each other. The talented artist is a native Atlantan who commented that the birth of her career in dancing began here at Spelman.

"Every Saturday I would come to a dance class taught here at Spelman and stayed with it for three years until I tried seriously training in ballet at the age of 10," enthused Ms. Spriggs.

At age thirteen, Ms. Spriggs danced for Atlanta's Junior Dance Company and a year later, while attending Douglas High School in Atlanta, she was accepted into the Atlanta Ballet Company. The Ballet Company. The strong willed ballerina said that she was determined to enter into the Atlanta Ballet Company.

"There was a time when I thought going to rehearsals for dance everyday would take away from my activities in high school," Linda recalled, "but I soon found out that I

loved dancing more." She even went so far as to drop her status as a cheerleader to put her full devotion in dance.

The graceful 5'2", 115 lb. artist now comes to her native Atlanta at the age of twenty-two with a B.A. in dance from the Julliard School of Dance. Julliard is based in New York City. Ms. Spriggs was trained here in Atlanta strictly in ballet. She had only begun her training and specializing in Modern Dance at Julliard. She auditioned for Julliard in March of her senior year of high school and later received a letter of acceptance in April 1973.

The courses Ms. Spriggs was taught at Julliard varied from academics to dance. Among some of her classes at Julliard were English composition, anatomy, taught freshman year, art history, music, dance composition and three years and two classes each day in ballet and modern dance.

"I had no problems adjusting my first year at Julliard," said Linda, "but I had given so much of myself in my first year at Julliard... going to classes, getting to know New York City and putting my all in to dancing, that I had been exhausted by the time my sophomore year rolled around. "You have to sell yourself in New York," confirmed the May 1977 graduate. "You also have to get into the habit of getting up for a nine o'clock class," said Ms. Spriggs.

In August 1975, Linda was chosen to dance in a troupe based in New York City called Kazuko Hirabayashi Dance Theatre. The troupe traveled to

Paris in November 1975 and took part in an International Dance Festival there.

"American modern dance is like no other," Linda expressed. She describes the European style of modern dance to be not as flexible as modern dance in the states.

Her troupe also toured Pennsylvania, Virginia, Syracuse, Connecticut, New Jersey and mainly those cities in up-state New York. The dance theatre will tour three southern states this year and in mid-April, will come to Atlanta and set up residence at Spelman, teaching master classes.

In 1973, Ms. Spriggs taught extension ballet classes at Spelman before leaving for Julliard and came back two years later to teach Modern and Folk dance to youths 9 to 14 years old at Morehouse College under the National Youth's Sports Program (NYSP).

"Being successful to me is having people like my dancing," Linda said smiling.

Her future plans are to broaden her talent by learning all types of dance and to get into a traveling dance troupe. She stated that the Alvin Ailey Dance Company or the Martha Graham Dance Company, Broadway, or Hollywood would be in favor with her future goals.

"I would like to get to a point where people know me and love my dancing, to appreciate my dancing."

Ms. Linda Spriggs is the daughter of Ms. Mozelle Spriggs who is the coordinator of dance at Spelman College.

NAACP Chapter Revived Here**by Robyn D. Mahone**

"The National Association for the Advancement of Colored People (NAACP) used to be called old-fashioned, antiquated, and was often accused of moving too slowly in its early days, states Georgia State Senator Julian Bond at an officer installation ceremony held here.

"I kept that opinion of this organization thinking that those kinds of organizations which were the more militant ones were the organizations blacks needed," Senator Bond continued.

Senator Bond was the guest speaker and installer of officers for the revived Spelman College chapter of the NAACP. Senator Bond is currently serving as president for the Atlanta branch of the organization.

The NAACP has a chapter in each of the 50 states, Senator Bond boasts. He said the organization is "held in greater respect by the majority of this population than it is by the minority of people it benefits."

The ceremony was presided over by Ms. Betty Meshack, a junior, acting program chairman. Greetings were given by Ms. Phylliss Gilbreath, junior, acting publicity chairperson and the acting president, Karen Moore, a sophomore, gave the occasion.

Spelman had an NAACP chapter chartered on the campus some years ago but the chapter became inactive after an advisor left. Ms. Audrey Smith, a senior and president of the Georgia State Youth Conference for the NAACP, was instrumental in soliciting membership for the organization from Spelman and other schools within the Atlanta University Center.

Ms. Smith said, "In looking at the overall morale of the

students within the A.U. Center I felt that some kind of organization was needed. There are a lot of things happening in the A. U. Center that need attention."

Ms. Smith said that she started with the freshmen first because "they were more anxious and eager. It was their chance to get involved outside of the 'party-hearty'."

Ms. Smith, a political science major, said that she believes, "there is no reason why the A.U. Center can't have all four institutions recognized."

The NAACP has done much for African-Americans in terms of civil rights over the years. It was the NAACP that was instrumental in the abolition of Jim Crow, the 1954 school desegregation decision, equal access to public accommodations and the extension of voting rights and won the full pardon from the state of Alabama for Clarence "Willie" Norris, last of the Scottsboro Boys. These are just a few gains the organization has made. They are, at this time, working against the infamous Bakke case.

According to Ms. Janice Johnson, southeast regional youth director, the Spelman chapter will be concerned mainly with unemployment among youth. The chapter will be conducting research in the area.

The names of the newly installed officers are: Diedre Calcoate, president; Valarie Burnham, vice-president; Darrion P. Monroe, corresponding secretary; Andrea Hunter, recording secretary and Judy Bryson, treasurer.

The Executive Director of the Atlanta Branch of the NAACP, Mrs. Jondelle Johnson, was also present at the ceremonies.

Free Classes At Neighborhood Arts Center**by Brenda Cleveland**

Yes, campus life can often become quite boring. However, there is a remedy for this. If you're weary, the Neighborhood Art Center at 252 Georgia Ave., S.W. may be the place for you. The Center is located in the Peter James Bryant School Building on the second floor, Room 102.

Free classes in arts and crafts; graphics; dance; drama; photography; creative writing; painting; ceramics; music; piano; and sculpture are being offered to the general public at the center.

You may get into these classes simply by going by the center and filling out an application. However, the photography and ceramics classes are closed. Applications can be filled out each weekday from 9 a.m. until 6 p.m.

Not only does the immediate community participate in these free worthwhile activities, but participants come from as far as Buckhead, said Phillip Tuggle, receptionist at the center.

The classes began as of January 9th. However, you may get into a class anytime.

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Morehouse Jazz

Tuesday, February 7, 2:00 p.m. - Lecture in Band Room Brawley Hall: "Jazz Improvisation" by Joseph Jennings

8:00 p.m. - Concert in Sale Hall Chapel: Morris Brown College Jazz Ensemble

Wednesday, February 8, 2:00 p.m. - Lecture in Band Room:

8:00 p.m. - Concert in Sale Hall Chapel: Martin Luther King Quintet

8:00 p.m. - Concert in Sale Hall Chapel: Georgia State University Jazz Band

Friday, February 10, 2:00 p.m. - Lecture in Band Room, Brawley Hall: "Ensemble 'Bebop' by Roderick Smith

Playing" by Andre Ford

8:00 p.m. - Concert in Sale Hall Chapel: Ojeda Penn Trio

Saturday, February 11, 8:00 p.m. - Concert in Sale Hall Chapel: Morehouse College Jazz Ensemble, Featuring: Andre Ford on Trumpet and Howard Nicholson on Saxophone

A CONFESSION TO MY LOVE

Head lowered, eyes closed & leaning against
a glowing reflection of light,
I dreamt about being with you.
Thinking back to a beautiful night,
yet awaking to a questioning thought.

CONTEMPLATION

As I laid there beside you, I was afraid
to look into your eyes;
Seeing that the trust had left.
Afraid to touch your body,
Sensing that the warmth had gone away.
Afraid to speak,
Anticipating a harsh reply.
I laid there, with you . . . yet alone.
While you slept your fantasies away.
When you awoke, with eyes of thirst,
the warmth of your body engulfed me
as your words sweetly danced in my head.
I was no longer afraid.
However, a feeling of guilt rushed to fill in
the space the fear had left.
For the first words you spoke were,
"I Love You!"

Darlene Marie Fox

SENSITIVITY

by Debra A. Rucker

Reach out, Spelman Woman.
Touch someone who cries for your help.
Do you feel the needs of those
Who are much less fortunate than you?
Or of those who are yet unborn?
Their minds thirst for your knowledge,
Yet, you imprison it from the rest of the world.
They hunger for the morsels of food
Which you daily discard in the trash.
Release the shackles of your sensitivity
To help the child who starves in the street,
The father without a job,
The little boy with no shoes on his feet,
The girl who was raped, who now lays unconscious,
Yes, and even your roommate
Who is faced with problems too much for her to bear.
Be a friend, and touch the hand of someone
Who knows no love or happiness.
Let the friendless know you care.
Erase the frowns and give a smile
To those who have known only tears and sadness.
Give comfort to the disconsolate and the weary.
But yet, let us not forget that special type of sensitivity.
Te sensitivity between a man and a woman.
Feel the heat that generates
As body presses close to body.
Listen to the heart
That quietly tells the lover
Of his love for his woman.
Let there manifest love
Between a man and a woman.
And let all that is sensitive show forth between them.
Be not afraid to express that which is felt.
Or to say that which should be said.
Tell the lover of your love and give love in return.
Be sensitive to the needs of others,
And a new awakening shall bring forth
A world of gentle, sensitive and understanding people.
Let love show!

IMPRESSIONS

Expand Your Mind: Read About Our History

LACK INNOVATORS by Dr. Irene Diggs. What have black people done? What have they invented? asks our people. Dr. Irene Diggs answers, "We have invented the cooking stove, 1916 automobile, lawn mower, shoe, elevator, refrigerator, and much, much more." 36 pages. Paper \$1.50.

CULTURAL UNITY OF AFRICA by Cheikh Anta

Diop. In this work the author, a prominent Black Africanist historian of the twentieth century, reestablishes Egypt as an integral part of the Black past. Diop pointedly enumerates the facts which prove the Black origin of the Egyptians. Cloth \$10.00. Paper \$5.95.

GARVEY, LUMUMBA, MALCOLM: BLACK NATIONALIST-SEPARATISTS by Shawna

Maglanbayan. A critical reassessment of the role that Black Nationalists have played in raising the level of consciousness of Black people. Through the lives of Garvey, Lumumba and Malcolm X, Maglanbayan illuminates the strengths and weaknesses of the Black Nationalist position when the dominant forces in society are mobilizing to destroy it. A serious scholarly

work that leaves the reader with a clear picture of the gravity of the problems that the Black man faces in the world today. 118 pages. Cloth \$4.95. Paper \$2.50.

GEORGE PADMORE: PAN-AFRICAN PUNDIT by Rukudzo Murapa. An incisive analysis of the life and times of George Padmore. Detailed biographical account of the former Pan-African

theorist and advisor to Kwame Nkrumah. Cloth \$7.00. Paper \$3.50.

THE DESTRUCTION OF BLACK CIVILIZATION: Great Issues of a Race from 4500 B.C. to 2000 A.D. by Dr. Chancellor Williams. Now known as the "Black Bible", it is a new approach to the study of the history of the Black race that explains why we lose. Paper \$5.95.

Former Slave's Tale Told

by Edward F. Collins

Do we know enough about our black history? The answer to this question is the same perhaps as the answer to another question: Did the Underground Railroad sell round-trip tickets?

Keep your answer in mind the next time you travel with your friends to Decatur, Georgia to party-hearty. In doing some research to support a course I am teaching in Southern Literature I uncovered a book written by John Brown, a former Slave of DeCator Stephens in Decatur. John Brown, known also as "Fed" was a runaway Slave who made it to the Quaker-operated lines of the

Underground Railroad, and subsequently to free country. He points out that the minutes of the Inferior Court of DeKalb County, 1842, DeKalb County Courthouse, Decatur, Georgia, may be good enough reading to keep you constantly on the edge of your seat.

Through records such as these a person may learn of the various ownerships, transactions, punishments and sentences passed on those unfortunate enough to pass through these annals with a black skin. Persons seeking their true geneology will also find these old records to be quite useful. But, here is an

interesting account of the Stephens Slaveowners at or about that time:

DeCator Stephens was Brown's last master in Georgia, and is one of the central characters in his book, **SLAVE LIFE IN GEORGIA**.

DeCator Stephens' father had previously owned John Brown before he and other slaves were divided up among the family heirs. The Father I speak of was the ambitious, acquisitive Thomas Stephens, a rural entrepreneur if there ever was one, and he is documented in many old records. In a sense he is listed in the old records too often, for his name is

sometimes spelled with a "ph" and sometimes with a "v" - and once both ways in the same document!

In a constant search for more agricultural, rural profit part of the Stevens family moved from Baldwin County in central Georgia northwestward to DeKalb County. In the early 1820's Thomas Stevens and his son Thomas settled at the brand new town site of Decatur, now DeKalb's county seat. To Brown, who knew what he heard, young Stevens was not "T.J." or "Junior" or "Tom" but rather the Stevens who lived in Decatur or "De Cator

Stevens". So he popularized this name for the younger Stevens in his book.

The Stephens family was unlike no other slaveowning family in the South at that time. John Brown depicts "De Cator" Stephens as a mean owner. He gives us, in **SLAVE LIFE IN GEORGIA** the following account of what happened when one Doctor Hamilton, born into a well-to-do family in Washington, Georgia, and graduated from the University of Pennsylvania School of Medicine in 1820, came to treat Stephens. Dr. Hamilton settled

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High Displays Art From Zaire



LWALWA MASK. Tshifole, wood, h. 10 1/4"

Art from Zaire: 100 Masterworks from the National Collection opens at the High Museum February 11 and continues through March 19. This exhibition is the largest loan of traditional art ever offered by an African government to the United States. It has been organized by the African-American Institute, the American Federation of Arts and the Government of Zaire. The exhibition is partially supported by a grant from the city of Atlanta.

The works in the exhibition represent 26 different cultures of this Central African

republic but they constitute only a tiny fraction of the over 50,000 pieces of traditional art gathered over the past seven years by the Institute of the National Museums of Zaire. Established in 1970 by Zaire President Mobutu, the purpose of the organization is to collect, preserve, and document the material evidence of the country's heritage.

The collection of works now touring the U.S. includes works by the artistically rich Hemba, Kongo, Kuba, Luba, Luba, Pende, Teke, and Yaka, as well as pieces by many other lesser known peoples.

Some of the objects

exhibited—which range from masks to ancestor figures to everyday objects such as pipes and whistles—are literally unique, with no other examples known anywhere else in the world.

On Sunday, February 12, "Under the Black Mask" (50 minutes, color) will be shown at 3 p.m. in the Museum's Hill Auditorium, followed by "A People of the Congo" (11 minutes). "Under the Black Mask", winner of the Grand Prize as Best Documentary on Art at the Bergamo International Film Festival, studies the sculpture, masks and artifacts of four central

African peoples. "A People of the Congo" offers a look at traditional activities of the Mangbetu people: tattooing, ivory carving, musical instrument-making, and dancing.

On Sunday, February 26, "Africa's Gift" (50 minutes, color) and "The Bakuba" (17 minutes) will be presented at 3 p.m. in the Museum's Hill Auditorium. Narrated by Gordon Parks, "Africa's Gift" looks at the history, art and music of the African peoples. "The Bakuba" describes the arts and crafts of the Bakuba people of Zaire.

Both programs are free

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Sports

by Nancy West

The Georgia Tech Jackettes upset the Spelmanites, 64-62 in their mid-season intercollegiate basketball game played January 27th in Read Hall.

Previously, the team executed a 3-1 season, winning against Clark, Morris Brown and Georgia Baptist. Their only loss was to Clark, December 1st.

The game was played in two halves, twenty minutes each half. Spelman took a brisk lead in the opening seconds with a 10-6 lead. Traveling was called on both teams consistently with a combination of freethrows and jump balls.

No teams fouled out as tension rose when Georgia Tech wrapped up the first half with a score of 32-28.

Second half started off slow with the first scorer, Tech, followed by Jackie McLean as the first scorer for Spelman. Rachel Sledge, Toni Hackett, Marcia King and Laurie Burns continued the game by shooting good shots, but Tech's defense was too strong.

The game ended in a frenzy of two time-outs and a lot of hustle from both teams, mainly Spelman, to gain only

one basket with less than two seconds left in the game. Painfully the game ended with a great upset to the Spelmanites.

Rachel Sledge scored the most points of the game with 18 points; second, Toni Hackett, 17 pts., and third, Jackie McLean, 14 pts. Other scorers were: Marcia King, 6 pts.; Marilyn Washington, 4 pts.

This year's team consists of twelve players: Sheila Fletcher, Toni Hackett, Rachel Sledge, Marcia King, Veronica Veal, Marilyn Washington, Carole Riley, Laurie Burns, Allison Culpapper, Cathy Henry, Jackie McLean, Debra Wilson, and Diane Taylor.

Other games scheduled for this season are: Georgia Baptist, February 7th at home; Georgia Tech, February 14th, at Tech; Armstrong State, February 18th at home; Morris Brown, February 20th at Morris Brown.

The Tech Jackettes players were: Karen Rainwater, Jennifer Hendershott, Robin Reinhardt, Sukie Sambersky, Melinda Ryan, Jae'me Posey, Kathy Shaklin, Kathy Seger, Vicki Siebenmorgan and Lisa Lovett.

Freshmen Seek Unity

Continued from page 1

and the chairperson of the event, "it originated when the freshman officers of Spelman and Morehouse came together with the idea and decided to involve the other colleges."

The dates slated for Unity Week are February 26 through March 4. Each day will be a different activity on a different campus which will be culturally as well as socially effective. "Since there is an admission fee required for some of the events, we have made available an advance ticket which can be used at all of the activities. By purchasing the advance ticket you can save a lot of time and money," said Morris Brown's Erwin Trollinger, vice-president of the freshman class there.

"The goal of this freshman class endeavor is to hopefully erase and eradicate all of the barriers that have kept the four schools so far apart," concluded Terri McFadden,

president of the freshman class at Spelman College. The freshman class officers have put a considerable amount of time and effort into making the Unity Week a success. They strongly urge all Spelmanites to attend. Below is a schedule of events.

AUC Unity Week

February
26 Sunday - Gospel Extravaganza Clark 6:00
27 Monday - Speaker Morehouse 7:00
28 Tuesday - Roller Skating Party Fast Eddie's 7:00 (transportation provided)

March

1 Wednesday - Movies (Coonskin & The River Niger) Spelman 6:00
2 Thursday - Talent Show Morris Brown 7:30
3 Friday - Disco Morehouse 8:00
4 Saturday - Almost Anything Goes Games Morris Brown 7:00

Spelman Helps Institute Evaluation Improvement

Thirty Southern colleges and universities have been selected to develop new or revised faculty assessment systems for improvement of learning through a project of the Southern Regional Education Board (SREB) supported by the Fund for the Improvement of Postsecondary Education.

The aim of the project is to assist institutions to im-

plement improved evaluation procedures which both help faculty to be more effective in their teaching and provide a means to make equitable decisions about promotion, tenure, and salary increases.

A seven-member task force helped SREB select 30 participants, which include five doctoral granting universities, nine community colleges, and 16 four-year

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in Jones County, Georgia, and became a prominent doctor and planter. Later he moved into the former Cherokee lands in northwestern Georgia, settling in Cass County with almost fifty slaves. He died in Rome, Georgia, in 1859. See F.N. Boney, "Doctor Thomas Hamilton: Two Views of a Gentleman of the Old South," Phylon, xxviii (1967). The account:

"Now it so happened that this Doctor Hamilton had been trying a great number of experiments, for the purpose of finding out the best remedies for sun-stroke. I was, it seems, a strong and likely subject to be experimented upon, and the Doctor having fixed the thing in his mind, asked Stevens to lend me to him. This he did at once, never caring to inquire what was going to be done with me. I myself did not know . . ."

"Yet, it was not without curiosity I watched the progress of the preparations the Doctor caused to be made. He ordered a hole to be dug in the ground, three feet and a half deep by three feet long, and two feet and a half wide. Into this pit a quantity of dried red oak bark was cast, and fire set to it. It was allowed to burn until the pit became heated like

an oven . . . A plank was then put across the bottom of the pit, and on that a stool . . . the Doctor made me strip, and get in; which I did, only my head being above the ground. He then gave me some medicine which he had prepared, and as soon as I was on the stool, a number of wet blankets were fastened over the hole, and scantlings laid across them . . . in about half an hour I fainted.

. . . I used to be put in between daylight and dark, after I had done my day's work; for Stevens was not a man to lose more of the labor of his slaves than he could help. Three or four days afterwards, the experiment was repeated and so on for five or six times, the Doctor allowing me a few days' rest between each trial. His object was to ascertain which of the medicines he administered to me on these occasions, enabled me to withstand the greatest degree of heat . . ."

"I was put on a diet, and then, during a period of about three weeks, he bled me every other day . . . he let me rest (it took a month for Brown to recover this part of the experimentation) . . . then he set to work to ascertain how deep my black skin went. This he did by applying blisters to my hands, legs and feet, which

bear the scars to this day. He continued until he drew up the dark skin from between the upper and under one. He used to blister me at intervals of about two weeks. He also tried other experiments upon me, which I cannot dwell upon. Altogether and from first to last, I was in his hands, under treatment, for about nine months, at the end of which period I had become so weak, that I was no longer able to work in the fields. I had never been allowed to knock off, I ought to say, during the whole of this time, though my bodily strength failed daily. Stevens always kept me employed: at hard work as long as I could do it, and at lighter labor, as my strength went away. At last, finding that the Doctor's experiments had so reduced me that I was useless in the field, he put me to his old trade of carpentering and joinery, which I took too very readily, and soon got a liking for."

SLAVE LIFE IN GEORGIA—Edited by F.N. Boney reprinted 1972 by The Beehive Press, Savannah, Georgia.

Mr. Collins is an English instructor at Spelman College and advisor to the Spotlight.

Essence Serves Survey

Is Black female sexuality different than white? Are Black women sexually conservative or promiscuous? What are Black female attitudes towards abortion, contraception, homosexuality, etc.? All questions that have no answers. Yes, there have been many studies on female sexuality, but in every case, they have concentrated solely on the white woman and have either under-sampled or excluded the Black woman.

In the February issue of ESSENCE, the first magazine designed especially for the Black woman, another first will unfold in the February issue—a survey on BLACK FEMALE SEXUALITY.

STAGE I BEAUTY CENTER	nails, and teaching make-up
offers a permanent 10% discount to Spelman students on hair-cutting and styling,	techniques.
make-up products, sculptured	
	Stage I Beauty Center
	2504 Candler Road
	243-6900

Blood Knot

On Saturday night, February 11th, at 8 p.m., the Clark College /Academy Theatre Arts-In-Education Program will host a special performance of Athol Fugard's play, THE BLOOD KNOT, a drama of two brothers, one black, and one who could pass for white, living under apartheid rule in South Africa.

The performance will be at the new Academy Theatre on West Peachtree Street at 17th Street. Faculty, students and staff of the Atlanta University Center are invited as guests. Coupons for free admittance are required and are available at these locations:

Clark College education department and English department
Clark College Library
Trevor Arnett Library
Spelman College Fine Arts Building
Morehouse Reading Room
THE BLOOD KNOT stars J.

Lawrence Smith and Larry Larson and is directed by Frank Wittow, who twenty years ago, founded what is now Atlanta's oldest professional resident theatre company.

The performance is made possible through combined efforts of both the Clark College education department and the Academy Theatre which has, for seven years, enriched each other in a unique Arts-In-Education Program.

In THE BLOOD KNOT, the playwright deals with the tangled identities of two brothers who live in the shadow of apartheid. Clive Barnes, drama critic for the NEW YORK TIMES, calls the play "Intensely moving . . . yet often humorous . . . unforgettable story of love and the anguish of living in a police state."

Contact Person: Michele Rubin, Education Department, Clark College, 681-3080, ext. 265.